

# مجلة جامعة الجوف

## العلوم الاجتماعية

Aljouf University Social Sciences Journal (AUSSJ)

دورية - علمية - محكمة  
تصدر عن جامعة الجوف

المجلد الثالث - العدد الثاني  
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بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِيْمِ حٰمِدٰهُ حٰمِدٰهُ حٰمِدٰهُ

## مجلة جامعة الجوف للعلوم الاجتماعية

### أولاً: التعريف بالمجلة و مجالاتها

مجلة جامعة الجوف للعلوم الاجتماعية مجلة دورية - نصف سنوية - تخصصية محكمة تصدر عن إدارة النشر العلمي بوكالة جامعة الجوف للدراسات العليا والبحث العلمي، وتهدف إلى إتاحة الفرصة للباحثين لنشر إنتاجهم العلمي الذي يتصنف بالأصالة والجدة، في مجال العلوم الاجتماعية، مع الالتزام بأخلاقيات البحث العلمي، والمنهجية العلمية.

وتعنى المجلة بنشر المواد العلمية التي لم يسبق نشرها، بالعربية أو بالإنجليزية، وتشمل: البحوث الأصلية: التطبيقية والنظرية، والمراجعات العلمية، وتقارير البحث، وقارير المؤتمرات واللقاءات والندوات والمنتديات العلمية، وملخصات الرسائل العلمية، وعروض الكتب المنشورة حديثاً في مجالها.

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### ثانياً: الرؤية والرسالة والأهداف

قامت هيئة التحرير بإعداد وصياغة واعتماد رؤية المجلة ورسالتها وأهدافها، وذلك على النحو الآتي:

#### الرؤية:

- الريادة والتميز في نشر الدراسات الاجتماعية والإنسانية لأجل تمية مستدامة تحقق للجامعة والمجتمع التطور والنهوض.

#### الرسالة:

- النهوض بالمنظومة البحثية في مجال الدراسات الاجتماعية وفق معايير الجودة العالمية لتحقيق مجتمع المعرفة.

#### الأهداف:

- ترمي المجلة إلى تحقيق الأهداف الآتية:
  - 1 - نشر الدراسات العلمية الأصلية والمبتكرة في مجال الدراسات العلوم الاجتماعية.
  - 2 - تعزيز الصلات العلمية والفكرية مع الجامعات المحلية ومراكز البحث والمؤسسات المتخصصة في جوانب الفكر والتنمية، وتبادل الإصدارات العلمية معها.
  - 3 - تسليط الضوء على الاتجاهات البحثية الجديدة في مجال الدراسات الاجتماعية.
  - 4 - تلبية حاجة الباحثين على المستويات المحلية والإقليمية والعالمية للنشر في مجالات العلوم الاجتماعية.

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## **Aljouf University Social Sciences Journal (AUSSJ)**

(AUSSJ) is a refereed academic periodical concerned with research in the field of social studies. It is published by Aljouf University. AUSSJ provides researchers in the field of social studies worldwide with the opportunity to have their researches published. The researches have to be original and to fulfil the demands of academic ethics and scientific methodology. AUSSJ also publishes (in Arabic and English) materials that have not been published before, such as original researches, academic reviews, research reports, book reviews and critiques, short academic contributions as well as summaries of academic conferences, forums, and activities. The materials include announcements about related forthcoming academic events, such as conferences, symposia, letters to the editor and comments and responses.

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### **Vision, Mission, and Objectives**

#### **Vision:**

The journal seeks to take the lead in publishing distinguished studies in social sciences and humanities that fulfill the objectives of sustainable development and achieve improvement and upgrading of existing standards for the university and the community alike.

#### **Mission:**

Raising the level of academic research in social sciences in accordance with global quality standards to serve the interests of knowledgeable society.

#### **Objectives:**

The journal seeks to achieve the following objectives:

1. Publishing original and innovative research and studies in the field of social sciences.
2. Consolidating academic relations with local universities, research centers and specialized institutions concerned with intellectual and development issues, and the exchange of academic publications among them.
3. Shedding light and focus on new research trends in the discipline of social studies.
4. Meeting the demands of researchers at the local, regional and international levels to publish leading research in social sciences.

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## المشرف العام على المجلة

أ. د. نجم بن مسفر الحصيني  
وكيل الجامعة للدراسات العليا والبحث العلمي

\* \* \*

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ص. ب: (20140)

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## قواعد وضوابط النشر في المجلة

1. يقدم الباحث الرئيس تعهداً موقعاً منه، ومن جميع الباحثين المشاركين (إن وجدوا) يفيد بأن البحث لم يسبق نشره، وأنه غير مقدم للنشر، ولن يقدم للنشر في جهة أخرى حتى تنتهي إجراءات تحكيمه، ونشره في المجلة.
2. لبيئة التحرير حق الفحص الأولي للبحث، وتقرير أهليته للتحكيم، أو رفضه.
3. في حال قبول البحث للنشر تؤول كل حقوق النشر للمجلة، ولا يجوز نشره في أي منفذ نشر آخر ورقي أو إلكتروني، دون إذن كتابي من رئيس هيئة التحرير.
4. الآراء الواردة في البحوث المنشورة تعبر عن وجهة نظر الباحثين فقط، ولا تعبّر بالضرورة عن رأي المجلة.
5. لبيئة التحرير الحق في تحديد أولويات نشر البحوث.
6. يتم تقديم البحوث إلكترونياً من خلال بريد المجلة الإلكتروني الرسمي (ajss@ju.edu.sa).
7. يجب أن لا يتجاوز البحث المقدم للنشر (40) صفحة، متضمنة المختصين: العربي، والإنجليزي، والمراجع، واللاحق إن وجدت.
8. يتم إعداد ملخصين للبحث: أحدهما باللغة العربية، والآخر باللغة الإنجليزية، لا تتجاوز كلمات كل منها (200) كلمة، يليهما كلمات مفتاحية (Key Words) لا تزيد على خمس كلمات (غير موجودة في عنوان البحث)، تعبر عن المجالات التي يتناولها البحث؛ لتنستخدم في التكشيف.
9. تكون أبعاد جميع هوامش الصفحة الأربع (العليا، والسفلى، واليمني، واليسرى) 3 سم، والمسافة بين الأسطر مفردة، ويكون ترقيم صفحات البحث في منتصف أسفل الصفحة.
10. يكون نوع الخط في المتن للبحوث العربية (Simplified Arabic)، بحجم (16)، والجداول بحجم (10)، وللبحوث الإنجليزية (Times New Roman)، بحجم (11)، والجداول بحجم (8).
11. يكتب عنوان البحث، واسم الباحث، أو الباحثين، والمؤسسة التي ينتمي إليها، وعنوان المراسلة، على صفحة مستقلة (باللغتين العربية والإنجليزية). ثم تتبع بصفحات البحث، بدءاً بالصفحة الأولى حيث يكتب عنوان البحث فقط، متبعاً بالملخص العربي والملخص الإنجليزي، ثم كاملاً البحث.
12. يراعى في كتابة البحث عدم إيراد اسم الباحث، أو الباحثين، في متن البحث صراحة، أو بأي إشارة تكشف عن هويته، أو هوايthem، وإنما تستخدم كلمة (الباحث، أو الباحثين) بدلاً من الاسم أو الأسماء، سواء في المتن، أو التوثيق، أو في قائمة المراجع.
13. إنّ أسلوب التوثيق المعتمد في المجلة هو نظام جمعية علم النفس الأمريكية، الإصدار السادس: (American Psychological Association – APA – 6th Ed.)

14. ينظم البحث وفق التالي:

أ/ **البحوث التطبيقية:** يورد الباحث مقدمة تبدأ بعرض طبيعة البحث، ومدى الحاجة إليه ومسوغاته، يلي ذلك استعراض مصطلحات البحث، ومشكلة البحث، ثم تحديد أهدافه، فأهميته، ثم تساؤلات البحث أو فرضياته. فحدوده، فالإطار النظري والدراسات السابقة، ثم تعرض منهجية البحث؛ مشتملة على: مجتمع البحث، وعينته، وأدواته، وإجراءاته، متضمنة كيفية تحليل بياناته. ثم تعرض نتائج البحث ومناقشتها، والتوصيات المنبثقة عنها. وتوضع قائمة المصادر في نهاية البحث بإتباع أسلوب التوثيق المعتمد في المجلة.

ب/ **البحوث النظرية:** يورد الباحث مقدمة يمهد فيها للفكرة المركزية التي يناقشها البحث، مبيناً فيها أدبيات البحث، وأهميته، وإضافته العلمية إلى مجاله. ثم يعرض منهجية بحثه، ومن ثم يقسم البحث إلى أقسام على درجة من الترابط فيما بينها، بحيث يعرض في كل منها فكرة محددة تكون جزءاً من الفكرة المركزية للبحث. ثم في ختام البحث يقدم خلاصة شاملة متضمنة أهم النتائج والتوصيات التي خلص إليها البحث.

15. يتأكد الباحث من سلامة لغة البحث، وخلوه من الأخطاء اللغوية وال نحوية.

16. توضع قائمة بالمراجع العربية، تليها قائمة بالمراجع الإنجليزية، مرتبة هجائياً حسب الاسم الأخير للمؤلف الأول، وفقاً لأسلوب التوثيق المعتمد في المجلة.

17. يحصل مؤلف (مؤلفو) كل بحث على (10) مسترلات من كل بحث بدون مقابل. ويتحمل المؤلف (المؤلفون) تكاليف ما زاد على ذلك، وعلى المؤلف طلب المسترلات الإضافية قبل الإحالة للطبع، ويكون السداد مقدماً.

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## **Publishing Rules**

1. The manuscript must be accompanied by a statement that the manuscript has not been submitted simultaneously for publication elsewhere.
2. The editorial board has the right to decides if the research is valid to be sent to the scientific arbitration or not.
3. All accepted manuscripts become the property of AUSSJ, and must not be published in any other vessel whether in paper or electronically without a written permission from the editor in chief.
4. Opinions in the manuscripts do not express AUSSJ view; rather they express only the researchers' views.
5. The editorial board has the right to set priorities of publishing the research.
6. Manuscripts are submitted electronically through the e-mail address: ajss@ju.edu.sa.
7. The research has to be written on A4 paper. The manuscript must not exceed 40 pages, including Arabic and English abstracts and references.
8. Arabic and English abstracts have to include the following: research topic, objectives and methodology; the most important results; and the most important recommendations. Each abstract must not exceed 250 words, and it has to be very well written. Each abstract is followed by not more than five Key Words -that do not exist in the title of the manuscript - for indexing.
9. Page margins of the manuscript pages (top, bottom, left and right) must be 3 cm and the line spacing should be single. Also, a manuscript should include page numbers at the middle bottom of the page.
10. The size and style of the Arabic font in the manuscript must be 16 (Simplified Arabic) and for the English font must be 11 (Times New Roman). Also, the size and style of the Arabic font in the tables must be 11 (Simplified Arabic) and for the English font must be 8 (Times New Roman). Moreover, Numerals in the manuscript must be (Arabic 1-2-3...).
11. Basic information about the research has to be written in both Arabic and English, and it has to include the following: research title; researcher's full name; what he/she is and place of work; and how to contact him/her. The title of the manuscript, the name of researcher/ researchers, the affiliation institution and the corresponding address must be typed on a separate page, followed by the manuscript pages where the title of the manuscript is typed at the top of the first page.

12. Name/names of the author/authors should not be openly expressed in the manuscript or expressed by any indication that might reveal their identity; however, the word (researcher/researchers) may be used instead of the name in the manuscript, citation and references list.
13. AUSSJ adopts the American Psychological Association (APA) Style- 6th ed.
14. The manuscript must be organized as follows:
  - A) Empirical Research: Starts by an introduction that presents the background of the research, for it, and justifications for conducting it. Related studies should be integrated included in the introduction without allocating sub-titles. Then, present the problem followed by the objectives and questions or hypotheses. Afterwards, method that includes: population, sample, materials, and procedures. Data analysis should be included followed by the results and discussion including recommendations. References should be at the end of the manuscript according to the APA Style.
  - B) Theoretical Study: Starts by an introduction that paves the way for the central idea to be discussed by the research and illustrates the literature review, importance and its scientific addition to its field. Then present the method followed by sections of the study. Each section must reveal a certain idea that represents part of the central idea. The manuscript should be ended by a comprehensive summary that includes the most significant results that the study concluded.
15. It is the responsibility of the researcher to make sure that the manuscript is free of linguistic, grammatical and typo errors.
16. The Arabic references list should be at the end of the manuscript followed by the English references list according to the APA Style.
17. The researcher(s) will be supplied with (10) free reprints. If additional reprints are wanted, they could be ordered and paid in advanced.

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# افتتاحية العدد



## افتتاحية العدد

الحمد لله رب العالمين والصلوة والسلام على سيدنا محمد وعلى آله وصحبه الطيبين، أما بعد:

إننا نزف إلى القراء والباحثين الكرام صدور العدد الثاني / المجلد الثالث من مجلة «جامعة الجوف للعلوم الاجتماعية» للعام الجامعي 1438هـ/2017م، والذي تستمر فيه المجلة بتطبيق معايير قواعد النشر العلمي الرصين من خلال نشر الأبحاث المبتكرة، والمتميزة، والمواكبة لاتجاهات العلمية والفكرية الحديثة.

وقد اشتمل هذا العدد على سبعة بحوث ودراسات في مجالات متنوعة، منها: الشعر العربي، والعلوم السياسية الشرعية، وكذلك استراتيجيات التعليم في مجال العلوم التربوية، وفي مجال الأدب والنقد العربي في مجال المسرحيات، إضافة إلى الوعي المعلوماتي الإلكتروني والتقليدي في مجال المكتبات الجامعية، وفي مجال القيادة التحويلية في الإدارة العامة، وأخيراً تناول هذا العدد دراسة في مجال تكنيات التعلم والتعليم.

كما اشتمل العدد على عرض لكتاب بعنوان: "القيادة المدرسية: الأسس والاتجاهات والتطبيقات الحديثة"، وتقرير لرسالة ماجستير بعنوان: "الوظائف الدلالية للاستعارة اللغوية في القرآن الكريم" في مجال اللغويات الحديثة.

والله من وراء القصد، والهادي إلى سواء السبيل،،،

رئيس التحرير

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# البحوث والدراسات

**James E. Flecker's Poetic Play "Hassan": The Arab Influence**

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**Abstract:** James Elroy Flecker's dramas have been somehow mistreated and diminutive consideration is given to Flecker as a dramatist, so the gratitude he received is because of being a poet who spent a great deal of his life in the Middle East acquiring from its philosophy, knowledge, culture and tradition. The study is carried out largely because few examinations have been done on James Elroy Flecker as a poet playwright. A good deal has been done about him as a poet; be that as it may, he is as great a playwright as well as a poet. He had an appealing feeling concerning the stage. His efforts as a playwright is thoroughly associated to his poetry, on such basis, the idea of this study is created. The study, applies an analytical and critical methods, attempting to prove the positive influence of Arabic literature on the western literature particularly the inseparable poetic drama, and to trace the origins of Flecker's poetic drama "Hassan" in Arabic literature.

**Key Words:** Arabic literature, English literature, Arab influence, "Hassan", James E. Flecker, Poetic drama.

المسرحية الشعرية "حسن" لجيمس إي فليكر: التأثير العربي

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الملخص: المسرح الذي أنتجه "جيمس الروي فليكر" James Elroy Flecker لم يلق قيمة واعتباراً توازي قيمته الإبداعية كشاعر، والذي قضى فترة كبيرة من حياته في عدد من دول الشرق الأوسط ينهل من فلسفتها ومعرفتها وثقافتها وعاداتها وتقاليدها. يأتي هذا البحث بدرجة كبيرة نتيجة لندرة الدراسات التي أجريت حول "جيمس رووي فليكر" ككاتب مسرحي نتيجة لوجود دراسات عديدة عنه، لكن تلك الدراسات تتناول الجانب الشعري من إنتاجه الأدبي، وبالرغم من ذلك فهو كاتب مسرحي متميز بنفس تميزه كشاعر، إنه يمتلك شعور جذاب نحو المسرح وجهوده ككاتب مسرحي تعتبر متجانسة ومتحدة كليةً مع ملكاته كشاعر، وعلى هذا الأساس جاءت فكرة هذه الدراسة. هذه الدراسة تستخدم منهج التحليل والنقد محاولةً إثبات تأثير الأدب العربي على الأدب الإنجليزي على وجه الخصوص في مجال المسرح الشعري وأيضاً اقتداءً إثر ومصدر مسرحيته الشعرية "حسن" Hassan في الأدب العربي.

**الكلمات المفتاحية:** الأدب العربي، الأدب الإنجليزي، تأثير العرب، "حسن"، "جيمس الروي فليكر"، المسرح الشعري.

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## Introduction:

The influence of literature among nations, from a country to another and from continent to another, is tangible and palpable all over the ages. No one can deny the contribution and influence of Arabic and Islamic civilization on the West. It started since the middle ages until the renaissance period and likely after, with witnesses of Andalusia, Constantinople, Holy Mecca and Al Medina El Monawara, Baghdad of Iraq, Al Quaraouiyine Masjid of Morocco, Great Masjid of Kairouan in Tunisia, Al Azhar of Cairo, Umayyad Masjid in Damascus, and many other beacons of learning and knowledge in Arabic Islamic world. Now the idea is contrary, Arabs are influenced by the West. The idea is that the contribution and influence of literature among nations is mutual. Now we have an example of such beautiful mutual heritage exemplified by a poetic play having Arabic Islamic heart composed by an English mind.

James Elroy Flecker (1884 -1915) is an important name in poetic drama who emerged during the early decades of the twentieth century. He is a poet, dramatist, novelist and diplomat. Flecker "Having written poetry since the age of 12, his style matured at Oxford, where he absorbed the influences of the aesthetic movement" (Stringer, Jenny, 1996, p. 220). As a novelist, Flecker produced his novel *The King of Alsander* that is completed before a year of his death. "James Elroy Flecker's poetic drama *Hassan* (one of the Orientalist plays that succeeded Cairo at His Majesty's Theatre) is notable" (Postlewait, and Charlotte Canning. 2010, p. 369). In addition "a new form of drama to emerge on the stage of His Majesty's Theatre, ... and James Elroy Flecker's *Hassan* (1923). The various aspects of Orientalism did not disappear, but they did begin to change

significantly" (Postlewait, and Charlotte Canning. 2010, p. 364).

It is said that Flecker's might be the 'coming poet of the age' but as the same as Christopher Marlowe, Flecker's short life did not give a chance for his intellectuality to ascend to the peak of the firmament. His works has been achieved "with the single intention of creating beauty" (Murray, Stuart. 1998, p.115).

These are ideas in Flecker's mind about despair in *Hassan*. Flecker "used traditional forms and chose classical subjects, 'his desire in writing poetry is to create beauty; his inclination is toward a beauty somewhat statuesque. He is apt to be dramatic and objective rather than intimate'" (Dole, Nathan Haskell. 1917). His philosophy of poetry is indispensably associated with despair but such despair is unintentionally fused with love and beauty. Hassan says:

In that great school, the Market of Bagdad. For

thee, Master of the World, poetry is a princely

diversion: but for us it was a deliverance from Hell.

Allah made poetry a cheap thing to buy and a

simple thing to understand<sup>1</sup>.

He declares that the profession of the poet is to bind man's life tragedy with beauty and the tragic life should have beauty.

Flecker did not follow a specific literary school but was attracted by French Parnassians. He imitated several literary figures with reasonable enthusiasm but did not adore any but beauty. Flecker's

<sup>1</sup>James Elroy Flecker. 1922. *Hassan: The Story of Hassan of Bagdad and how he came to make the Golden Journey to Samarkand*. London: William Heinemann. p. 85. [All passages on *Hassan* in this study are quoted from this source unless are included in a quotation of another source; number of pages will be added.]

conspicuous characteristic was his extraordinary estimation of prodigy. Flecker chose to manipulate beauty using personal inner technique. He believed that he has an undertaking in life but his duty was to expound on beauty. During his later life, he says; "It is not the poet's business ... to save man's soul, but to make it worth saving. And, without didacticism, he turn to beauty" (Snow, Royall 1922).

Flecker joined Cambridge to study in Cains College, in 1908; he continued his study for two years in the field of oriental tongues and culture getting ready to do his profession in a consular department. His early effusions presented signs of genius. Flecker remained until 1910 when, having reasonably passed his examinations then was appointed for diplomatic service at Constantinople to work as vice consul. J. E. Flecker died of tuberculosis when he was thirty, at the time the play had a fruitful run at Her Majesty's theatre in 1923. "More consonant with what the term 'Georgian' has come to imply is the work of James Elroy Flecker (1884 – 1915) who had posts in the foreign service in Constantinople and Beirut and who died of consumption" (Blamires, Harry. 2013, p. 361).

Arthur Waugh comments on Flecker's literary genius that he acquired during his life in the east:

It was not until he joined the consular service, and went to the East, that his imagination began to flower freely. Fate had then cast him into his fit inheritance, for the East was always Flecker's spiritual home. Its warmth, its colour, its air of mystery and faint allegiance to the eternities of the soul all these wandering and wayward sources of inspiration began to work like leaven in his brain. And so by degrees he evolved his peculiarly individual and melodious system of craftsmanship (Waugh, Arthur. 1919, p.118).

James Elroy Flecker, at the age of fifteen, was interested in the East. He had

been to Constantinople and assimilated much from the knowledge, familiarity, experience, skill, lore, and literatures, and glory of the Middle East, represented at that time for part, by the Islamic Othman (Ottoman) Empire. Flecker has accelerated maturity and the variation of locale provided appropriate background for the poetic mind. "Herbert Trench of All Souls, who was at this time managing the Haymarket theatre, was distinctly encouraging; he believed in Flecker's future as a dramatic poet - to be justified, if all too briefly, by the subsequent theatrical success of Hassan" (Rowse, A. L. 1985, p. 58).

The fascination and grandeur of Eastern natural life held Flecker's attention and became concerned in the area that was as home in the central inspired era in his life. The Muse attracted him and the blood bonds fascinated his heart. J. E. Flecker was lucky in such environment because he was able to contact an ideal world to adequate his philosophies and theories with excessive interaction with Mid-Eastern life and literature. He has a growing desirability (passion) for the things associated with the orient and has a great imaginative disposition and strong love for the beautiful natural art of which his literary work was in total oriental. "He was an artist before he was a poet" (The Bookman. *September, 1917 – February, 1918*). Flecker's literary essays divulge his thoughts concerning art and the interest of the orient became palpable during his days in Oxford. It is probable that he did his first interaction to get oriental attraction with *the Arabian Nights*. "Modernists like Eliot, Pound, and Yeats found in Arabia a route back to 'genuine mythic consciousness,' a space that seemed to invite abandonment of historical time and immersion in myth" (Satia, P. 2008). The color, the mood and the disposition are clearly found in the stories of *the Arabian Nights* but there is no clear indication of tangible imitation. Flecker did not directly indicate to any

source in the making of *Hassan* but he acquired sufficient oriental knowledge then composed it his own fashion.

James Elroy Flecker was a playwright and his poetic play, *Hassan* has been looked at as one of the greatest poetic plays of its kind from the time of Shakespeare. “The only new poetic drama to have made any impact in the West End had been *Hassan* (1913), an exotic melodrama produced eight years after the death of its author, James Elroy Flecker” (Baldick, Chris. 2005, p. 135). He expressed himself very well in poetic drama and made his personality noticeable to his contemporary critics although he just composed two plays *Hassan* and *Don Juan*.

### **The Making of "Hassan":**

The play *Hassan* is supposed to be Flecker’s principal poetic play. “Hassan (1922), the best known of his plays, combines poetry, prose, dance, and spectacle and was staged with music” (Stringer, Jenny, 1996, p. 220). *Hassan* “is remembered for some well-tuned lyrics of nostalgia for England and of patriotic sentiment, and also for The Golden Journey to Samarkand (1913) and the verse play *Hassan* (1922). His pulsing seductive rhythms effectively evoke an atmosphere of oriental mystery and strangeness” (Blamires, Harry. 2013, p. 361). That can be understood through the frequent usage of Arabic phrases all over the play such as ‘Eywallah, Eywallah’, ‘save God’, ‘Mejnun’, ‘Istagfarullah’, ‘pray you’, ‘Mashallah’, Ya, Allah, and “Salaam aleikum”.

*Hassan* is a poetic play. Flecker began writing it in 1911 in the middle of poetic and prose composition and probably he continued for one more year until it was finished in 1913. “The medium is prose, but it is such an exquisite type of prose that it might well be called poetry. For it is the

language of poetry and when, from time to time, the rhythm and the decoration of verse are applied, we have the sensation that a bird as opened its wings or a smooth-gliding ship set sail” (George, Thomas Saab. 1932, p. 177). Yasmin sings: “When the bird of night sings on the bough of the tree that rustles outside your window, and the shadows creep away from the moon across the floor, I could have sung you a song sweeter than the nightingales, and shown you a whiteness whiter than the moon” (p. 99).

Several critics named it a verse play notwithstanding the fact that the play is written in prose since the play comprises all the features of the verse drama. “The greater part of his dialogue is in prose, enriched and enlivened by phrases which appropriately can be put in the mouths of his eastern characters” (Allardyce, Nicoll. 1973. p. 287). *Hassan* achieved substantial attainment as an oriental anecdote by its title, themes, Arabic phrases, style and motives. The genius poet-dramatist wrote this play before World War I nonetheless it was not acted until after his death with seven years, some critics say nine. *Hassan* was popular that it was staged for continual nine months. *Hassan* is a drama of misery with touches of travesty and grace. Yasmin tells how by referring to Hassan as “a sour fellow, for whom pleasure is but vain. I will take away the hateful” (p. 101). The futility is constantly pictured in front of Flecker’s eyes. The poet sees this futility as an oriental life.

The *Arabian Nights* furnishes the western languages with several images and expressions, its stories have imprinted on the minds countless scenes of Arab and oriental life. The work is an affecting instance of malleable influence on Arabic and oriental legendary material for Western inspired authors and critics.

Arab literature influenced English literature in all the fields of literature - Poetry, Novel, and Drama. The Greatest influence was in the tales of *The Arabian Nights* and it influenced different eras of the English literature. The Orientalists contributed to transfer the Arab Culture to Europe via translation of the Arab literature to their languages. The mainspring of the influence on English writers caused a renewal and development of English literature (Alshammari, Ahmad K. 2013).

The *Arabian Nights* gives a realistic picture of the customs and life of the East. The themes of *Arabian Nights* grow into an abundant meadow for maturing authors to draw onward argument. The “*Arabian Nights* combines the knowledge of the Oriental culture and artistic luxuriance with dramatic, gothic and ironic elements which eventually help any English writer to produce a work that suits his own formula”(Taleb, Fahd Mohammad and Saeed Al-Olaqi. 2012). The *Arabian Nights* is worthy of special consideration and attention because it is a leading Romantic piece of work of oriental fiction. “The Arabian Nights is too lively and inventive a work to have been created by a mere Oriental, who, for creative purposes” (Said, Edward. 1979, p. 193). The Arabic and eastern world has become acquainted with the western people by the means of the *Arabian Nights* such as Baghdad with its roads, gardens on the banks of the two rivers, Damascus, Cairo and all the cities with their sparkling markets and African merchants and visitors, fishermen and narrators.

Flecker read and enjoyed the fascination of The Arabian Knights then derived most of the characters of his play, *Hassan* from it but there is no full resemblance to any story of The Arabian Knights as mentioned by (Clark, Arthur M. 1922, p.24) saying that “Many have gone to the East, J. E. Flecker to the lands of The Thousand and one Nights, and he has been followed by Mr. E.

Hamilton Moore in The Fountain of Ablution”. The characters love and are loved. These are figures of whom the readers or the audiences never get tired. Hassan comes to be a comrade of the Caliph. He is an adventurer with Haroun al Raschid, the Caliph. Flecker, in *Hassan*, made the character Haroun A1 Raschid the caliph, as a character walks at the streets looking for delight and love of adventure as a total contrast to the real original and historical Caliph Haroun ar Raschid. J. E. Flecker mixes characters of Islamic and Christian into the play, *Hassan* for hidden reasons particularly Haroun ar Raschid who is portrayed as a portrait of Islam but in distorted picture. Haroun ar Raschid began his authority as a caliph by employing very talented ministers that carried on the efforts of the State. Because of wise appointments, his ministers significantly improved and enhanced the situation of his people. He was very apprehensive man in which the officers of his government ought to treat his people righteously and honestly. He was strong-minded to catch on whether any person had a cause to complain. Therefore, he from time to time disguised himself with some of his men and performs secret investigations through markets and paths and, listens to his people whom he encountered, inquiring about their life and problems. By such investigations, he realizes if people are content and pleased, or do they have problems.

“We know no one in all history that a crown court of any king has involved like what the court of Al Rashid has involved of rational minds and intellectuals” (Abo Khalil, Shawqi. 1996, p. 137). His crown court included great leaders of the Islamic nation in his time such as Yaqub ibn Ibraheem (Abo Yousef), the owner of ‘Al Kharaj’ book, Abdullah in Al Mubarak (the scholar of east and west), Al Fudhail ibn Aiad (the ascetic and preacher), The Imam Malek bin Anas (Imam the home of migration), and Imam Al Shafai who

accompanied him in his court or he travelled to them to acquire from their preaching and knowledge. “In Flecker’s *Hassan* the caliph asks ‘if there shall ever arise a nation whose people have forgotten poetry, or whose poets have forgotten the people – what of them?’ The reply is ‘they will be a dark patch upon the world’” (Bowen, Phil. 2008 p. 3). He earned noteworthy reputation as a prominent poet among several of his friends. “Flecker had the Tennysonian habit of continually revising” (Phelps, William Lyon. 1918, p. 133). He revised his play, *Hassan* after returning to Constantinople, then sent it more than once to some theatre managers, seeking performance, waited for long and then hopelessly he shelved it for a while. Then “the play continued to be highly popular in the London theatre for a considerable period” (Khattak, ShahinKuli Khan. 2008, p. 55).

*Hassan* as modern play, to a great extent, is appreciated by several critics as a great poetic play.

All through, the play glitters with humour, pomp and a perfection of phraseology which we have not seen on the stage since Shakespeare. Shelley’s *Cenci* has notable lines in it, but it falls below *Hassan* in beauty. Here, with no straining after effects and with prose interspersed by occasional lyrics as its medium, we have one of the noblest plays of the English Romantic tradition (The Theatre. ‘Hassan’ September 1923, p. 10).

Furthermore, the idea is supported by the drama-critic Nicoll Allardyce saying:

When J. E. Flecker’s *Hassan* was sumptuously panoplied at His Majesty’s in 1923, its run of nearly three hundred performances was consequent not only upon the appeal of its romantically exotic theme but also upon appreciation of the quality of its poetic-prose dialogue. For the praise given to this

play there was much greater justification (Allardyce, Nicoll. 1973. p. 287).

In addition, “The dialogue is very well done of its kind, as is the rest of the drama” (Chesterton, Gilbert Keith. 1990, p. 198). Many critics believed that for realizing the disposition of J. E. Flecker one needs to return to the character of Hassan. Hassan was a subject that looked like Flecker and Hassan might simply offer an orifice for the moods of the playwright. Flecker was distinguished by a great style of writing. “Everything of real worth in the rest, their carefully chosen words and phrases, their imagery, their curious love for all which is strange because it is Oriental or exotic, he possessed; and in him it all seemed natural, not sought-for, and assumed and ‘precious’” (Hodgson, Geraldine. E. 1919, p. 178).

Hassan continued to be Flecker’s instant interest in his life until it is achieved. After he arrived Constantinople with a year, Flecker started the structure of his play, *Hassan*. It was scheduled during his vacation which he spent at Corfu in Greece. “The writing process can be clearly discerned from Flecker’s correspondence. Its first mention was in a letter of June 1911 to friend, Greek scholar and translator John Mavrogordato. Writing from Corfu, Flecker referred to his new *Arabian Nights* play—it will be more marvelously unsaleable and unstageable [sic] than anything ever written” (Warden, C. 2012).

### ***“Hassan”:***

The plot of *Hassan* is similar to the plots of *The Arabian Nights* stories. “the critics were unanimous in their praise, highlighting that the play had an integrated plot. And the music by Frederick Delius had wide appeal” (Dole, Nathan Haskell. 1917). The play of *Hassan* reminds the readers and audience with the tales of

*Arabian Nights.* The main character is the confectioner Hassan, a greasy man of about forty five who is drawn into royal life after saving the Caliph Haroun's life. He becomes captivated of the beautiful fickle widow Yasmin, who crawls over Hassan after being a friend of the Caliph. Hassan is shown in his shop sitting on the floor of the shop. He is complaining in front of his friend, Selim. Hassan is full of heartache because of his love with a beautiful woman known with name of Yasmin. He surrenders to his mourning and recognizing the futility of his case. Selim, nevertheless, dishonestly proposes that Hassan utilizes an enchanted love concoction that is easily hidden within the confections that Yasmin loves.

Furthermore, "This picturesque idiom occurs in the opening lines of James Elroy Flecker's haunting drama of medieval Baghdad, 'Hassan' (1911). Our hero is unhappy in love, and is boring his friend Selim with the fact:

'HASSAN (rocking on his mat):  
Eywallah! Eywallah!

SELIM: Thirty-seven times have you made the same remark,

O father of repetition'.

You should know this structure, but be wary of using it yourself" (Mace, John. 2008, p.57).

The condition of Hassan's emotion subjugates his sense makes him approves the plan and hurries Selim to the shop securing the concoction while Hassan begins to arrange the sweets.

Hassan

I must prepare the sweetmeats this very hour,  
to send them to her before sunset. In the name of  
friendship, Selim, take the dinars and purchase me  
the philtre.

Selim

(Rising and taking dinars)  
Do not make me

chargeable, O Hassan, if the philtre is without effect. I only repeat what I have heard.

Hassan

No, I will not blame you.  
But go quickly for  
the magic that nothing may  
be left unsampled that  
may prove beneficial.

(Exit Selim; Hassan makes  
up the fire  
and prepares his caldron,  
saying meanwhile)

That young man weareth out  
my carpet space. I  
begin to think also he doth  
fray the braid of my  
affection. (pp. 10 -11).

The evening Hassan sings the gorgeous Yasmin and is delighted to discern that Yasmin had a meal of his preparations and she has care for him. He sings:

How splendid in the morning glows the lily; with  
what grace he throws  
His supplication to the rose:  
do roses nod the

head, Yasmin?  
But when the silver dove  
descends I find the  
little flower of  
friends,  
Whose very name that  
sweetly ends, I say when  
I have said, Yasmin.

The morning light is clear  
and cold; I dare not  
in that light behold  
A whiter light, a deeper  
gold, a glory too far shed,  
Yasmin (p. 15).

The infatuation made the confectioner Hassan mad like and he wishes enter and meet her in the apartment nevertheless, to his surprise, is shocked when Selim nudges his face out and blames Hassan. Angrily he swears:

May God strike thee blind,  
Selim, and shut the  
door of his compassion  
against thee (p. 22)!

The expletives, cusswords and curses of the disheartened lover encounter only with a bucket of icy water then gets irrational then retired to a shade of a fountain. Hassan disappointedly shouts: “Ya, Allah, I am splitting in twain. It is my own fault for having dreams and believing magic. Ya, Allah, I am dying. Oh, Yasmin, so beautiful, so brutal. O, burning bright ; you have killed me! Farewell, and the Salaam! (*Falls under the shadow of the fountain. Silence. A light appears in the next house. Soft music starts; the first light of dawn shines in the sky*)” (p. 26).

Caliph Haroun A1 Raschid arrives with his vizier, Jafar, his poet Ishak, and the executioner Masrur. They are all cloaked as traders. Caliph Haroun is in search of entertainment and amusement in one of the nightly wanders. The Caliph’s attention is attracted by music sound in a neighboring house who requests entering. He was warned by entourages of probable death but he agrees to attempt an adventure. The Caliph is ready to discover the strange house that of no entrance. The nighttime wanderers disappeared of sight except the poet Ishak remains. Ishak then longs to welcome the daylight on hills. To his surprise, he discovers the insensible body of Hassan in the shade putting him in a basket and rushes away.

Caliph is astonished when he saw Hassan and wishes to throw him away. It is the Host Rafi who comprehends that Hassan is still alive and orders his men to revive Hassan and give him clothe. In the meanwhile, Haroun A1 Raschid realizes that the boss of the mendicants is Rafi who has prepared ten thousand mendicants and that very morning, preparing to lead his gang facing the Caliph. When Haroun and his crown courts trying to stand against the

King of Beggars Rafi, walls collapse senseless to the shade of the fountain of the Caliph. Hassan ignorantly releases the Caliph from an intended coup by Rafi, the Mendicant King then thereby he attains royal patronage and fame and luckily, Caliph is found by Ishak and revived him. They have become so sickened by the behavior of the Caliph that they decided to leave him and involve in a sacred procession to Samarkand in a Golden Journey.

*Hassan* is a poetic play in five acts and the play synthetically presents an entire action. The rise commences in the center of the second scene. The story moves rapidly to the end of the second Act when the Caliph is made Hassan’s friend. *Hassan* is a remarkable poetic play and still makes tasks to revive to that situation it engaged in the early twentieth century. “The sensuous lyricism of Flecker’s *Hassan* … has an exotic attraction that led to its revival as part of the 1951 Festival of Britain. But even when first produced, *Hassan* was received as a period piece, with its popularity due as much to the incidental music supplied by Delius and the ballets by Fokine, as to Flecker’s romanticized Middle-Eastern legend” (Innes, Christopher. 2002, p. 436).

*Hassan* has a steadiness of its own and it has been tied with a modern ligature of music where critics say that it is ‘thin but strong’. As a poet, J. E. Flecker mastered the use of musical names in *Hassan*.

“The Green Boy came from  
over the mountains,

Joy of the morning, joy of  
his heart”?

I have forgotten it, and the lute is  
broken. Or that other:

“Come to the wells, the  
desert wells!

The caravan is marching  
down; I hear the camel bells” p. 32.

Hassan or as might be called the confectioner, is an outstanding model of the English comicality. He is a tradesman known as middleclass middle-aged and fat “but he loves beauty in carpets, in gardens, in words, and in the pattern of life as he sees it in the bazaar”. Hassan’s dream falls into pieces in front of his eyes as he follows a love concern. “The lovers in Flecker’s *Hassan*, when they appear as ghosts, acknowledge their choice was wrong … the idea of ‘protracted death’ can be put aside during a first night of love, but its realization is a totally different matter” (Leech, Clifford. 2002).

*Hassan* is distinguished with great ability in handling definite dramatic strategies add to the beauty of the play. Contrast is an important device in *Hassan*. That is, at the time something is about to come about, the reverse comes about such as the time when Hassan is certain to have Yasmin saying ‘She is mine’, he is unexpectedly saddened when Selim appears as a rival.

Hassan

(Aside) She is mine, and magic rules the world!

(Aloud) Yasmin, shall I

possess you, O Yasmin? p. 19

But after a while he is shocked by finding Selim in a place he himself would be.

Selim

(Poking his head out of the window) Ya, Hassan,

Salaam aleikum. I thank you for directing my

steps to this rose-strewn bower.

Hassan

(Astonished) Selim! p. 20

Hassan finally disgusted and fed up of his life, deciding to abscond from the city of Baghdad for the purpose of merchandises accompanied by the poet Ishak, traveling through golden paths to the golden Sammarkand.

## Commentary:

*Hassan* is written in a very distinguished style where the ultimate portrait of Flecker's designs is suitably shown. It is a pleasant piece of imaginary writing, portrayed with amazements of occurrence and character, accelerated with crafty strangeness, musical with poetic passages in prose as well as in verse. “The play, *Hassan*, is to have a musical setting, or at least it is to have music specially composed for it” (The Bookman. September, 1920 – February, 1921). The play can be described as an airy amenity; a castle bounded with bright appearance and captivated music. J. E. Flecker might have realized the importance of music which was equally received as one of his best accomplishments. “Flecker wrote a play rich in the music of romance and poesy, as beautiful a thing of its kind as has appeared in recent dramatic literature” (The Mask. January, 1925). *Hassan* is a dramatic narration. It is a complex combination of politics, adventure, honor, musical, heroic, social, evocative love and concoction.

The power of language grow certainly as integral component of the play. The terminology produces a spellbinding enchantment over the audience. Hassan is the most humorous of all compositions of Flecker where the humor prevails all over the play.

Jafar

And now a happy chance has taken us to this street; for seeing lights and hearing music, indeed, sir, we hope to taste the cup of thy kindness, being men of honour, good companions and true believers. p. 28

The play *Hassan* is full of humor; it is the cheeriest of all Flecker's comics, because it is moved with a graceful and funny touch. “It is comic and it is thrilling, but the two things well mixed; but when Ghosts begin to come on at the end I want it

all turned into a ballet opera ; and then I want the ghosts cut out; but then I want the ghosts to get back into the bodies of the two massacred lovers" (The Mask. April, 1924). It is actually joyous and cheerful.

Hassan

(Prostrating himself) I meant no offence. My life is at your feet. But you bade me talk to you as a friend.

Caliph

Not Ishak, not Ishak himself, who has been my friend for years would dare address me thus. (Bursting into laughter) Rise, Hassan. Thy impudence hath a monstrous beauty, like the hind quarters of an elephant. p. 87

The structure of *Hassan* matches to the design and its poetic motif permeates the whole story especially the initiative five scenes more than the last six scenes, which serves to masterfully combine the play in the structural frame. Therefore, the most outstanding achievement and triumph of the play is its structure that is, the fundamental technique that demonstrates Flecker as a leading dramatist. The attainment of the structure of this poetic play lies in the point that it is not perceptible and invisible to many not cautious critics, noticing the frank Arabic influence in musical phraseology and culture all over the play as mentioned earlier.

*Hassan* is rich with poetic themes that occur as a significant strand in drama. Readers or audience may realize themes such as carpet, dawn, fountain, and roses. These mentioned themes remain in the minds of critics, readers or audience to strengthen the play to be a complete whole. Flowers and roses are essential because they are created in the majority if not all of Flecker's literary works and they, with

different shapes as flower or color, shed light upon him. Hassan portrays Yasmin to Selim saying: "I could see her eyes beneath the veil, and they were like the twin fountains in the Caliph's garden; and her lips beneath her veil were like roses hidden in moss" p.4. An effective instance of an effective subordination as a harmonic link comes in the scene of prison, where Hassan is capable of signifying his sorrow when he observes the debate of lovers. The quarreling between the Military Captain and the Police Chief in is significantly unfavorable to the improvement of the action nonetheless it is very humorous situation.

As many critics might declare that there are more than one obvious flaw of *Hassan* might be attributed to the fact that our poet-dramatist, James E. Flecker draft of *Hassan* as a farce. He transformed his notion of *Hassan* noticeably through its writing but did not purify it reasonably of many superfluous elements, like pageant or being farce. Additional tangible defect of the play is the style where Flecker in his writing used many outdated words that are archaic in modern stage such as 'thou', 'thee', 'thy', 'knowth', 'doth', and several others, as the same as Tennyson's *Becket* and the majority of nineteenth century poetic plays which led to their failure. In addition, Flecker introduced several characters but many of them are superfluous impressively mars the plot.

There are several more defects or flaws in *Hassan*. The defect of Hassan, according to Allardyce Nicoll concerns homogeneity of plot, he says:

the years between the production of *Paolo and Francesca* and that of Lawrence Durrell's *Sappho* (1960) are studded with plays, mostly now forgotten, which directly or indirectly attempted to follow the Elizabethan style. Rudolf Besier's *The Virgin*

*Goddess* (1906) may be taken as one early specimen of the type, and J. E. Flecker's *Hassan* (1922) as another. The latter, with the aid of gorgeous scenery, of music and of ballet, was a success on the stage, but in reality it is only a patchwork of heterogeneous elements without harmony and without form (Allardyce, Nicoll. 1963, pp. 312-313).

### **Conclusion:**

Hassan is written with perfection and excellence of phraseology and full with flashes of humor and pageantry. The play *Hassan* shows with no damaging effects. It is written in prose intermingled by sporadic lyrics as a medium. *Hassan* can be estimated as one of the gallant plays of English-Arabic romantic convention, for it comprises Arabic content integrated with English form. The play "had been publicized as a work of genius" (Craig, L. C. 1975, p. 6). Flecker meant by writing *Hassan* and succeeded to convey the oriental harmonic flavor in his piece of work to his home. He wanted to create an intelligence of impressive moods and provoke the tensions of shocking elements. *Hassan* therefore, is "an important example of poetic drama" (Postlewait, and Charlotte Canning. 2010, p. 369). In addition, it is "the only new poetic drama to have made any impact in the West End had been *Hassan* (1923), an exotic melodrama produced eight years after the death of its author" (Baldick, Chris. 2005, p. 135).

In *Hassan*, Flecker enjoys the oriental names and places, things and marketplaces, cities such as Baghdad, Damascus and Cairo. As well, the oriental characters like Hassan, Yasmin, Haroun ar Raschid, Ishak, Jafar, Selim, Pervaneh, and Rafi are the obvious figures who participate in this poetic play. No one denies that Baghdad of the East as well as the Mohammedan cities in Andalusia of the West, through the instructions of Islam,

were prominent for the knowledgeable scholars and schools and educational institutes. It is the Arabian teachers who first presented both the figures and algebra into the West, where such figures are used nowadays by the name of 'Arabic numerals'.

Flecker's play *Hassan* is of tangible inspiration particularly in the formation of poetic visualization, which is shown behind the descriptive structure in this oriental story, as well as other of his poems and literary works. The structure is oriental and the language offers oriental sublimity. Attraction is an important element of the play.

From the above analysis and investigation, it is found that the structure, the themes, the motifs and the poetic style of *Hassan* correspond to its marvelous Eastern design. The poetic motif and themes encompasses the whole play, in the different acts and scenes, which served to masterfully present the play in eastern Arabic apparel and to present the Arab inspiration and influence.

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